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RAY LEWIS
Editor and Publisher
THE LITTLE PAPER WITH THE BIG IDEAS
"Easy to Digest"

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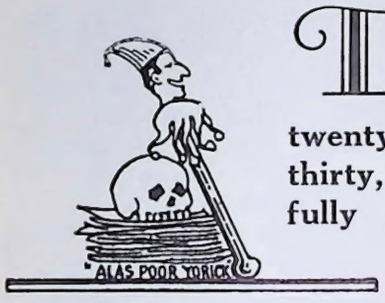
YOUNG PRODUCERS IN ENGLAND



THERE are a number of young men in England, from twenty-odd years old, to thirty, who have successfully produced, and are successfully producing British Pictures, among which is Hugh Perceval, responsible for "Brief Ecstacy", with Paul Lukas, and "Secret Lives" with Brigitte Horney and Neil Hamilton.

Mr. Perceval produces his pictures in just over three weeks, finishes the whole job in fact, in that time. His pictures cost just over £22,000, and they are good, in fact, very good.

He is one of the producers, who has covered his investment each time he has produced a picture, and now is turning his face towards profits.

Another young producer is K. C. Alexander, producer of "Make Up". This was his first picture, and one of which he and Alfred Zeisler, the director, may be proud.

Mr. Alexander is about 27. He was formerly with Ufa, in the scenario department. He studied Economics, International Law at Hague, at Geneva, at Paris, and is now producer of the Standard International Pictures.

Thorold Dickinson, who directed "High Command", is around thirty. This is his first picture. Gordon Wellesley is the producer, and the stars are Lionel Atwill and Lucie Mannheim.

Then there is Norman Hope Bell, about 22 years old. He produces the Hope Bell productions, quota films, released through Butcher's.

He started off as an extra, graduated to the cutting room, then went to the City's financial mart for the money to produce pictures, and HE GOT IT.

Robert Stevenson is another of the young directors. He directed "Tudor Rose" ("Nine Days A Queen") and also, a recent release in Canada for Empire Films, the G-B Rider Haggard story, "King Solomon's Mines".

Criticisms on this picture have varied, your editor liked it much better than "Rhodes", and judged it as one of the better British Films. Both Sir Cedric Hardwicke and Paul Robeson appear to be ideally cast.

By the way, Stevenson is about 29, all of which goes to prove, that England is "going places" with Film production. No greater proof is necessary than this Young Crop of Producers, whose first pictures we find taking a place among the product of seasoned directors.

RAY PRESENTS

RAY LEWIS

THE London Press, the other morning, reported that the Cabinet Ministers met at the Foreign Office, having hurriedly returned from their holidays for the purpose, and after the conference, word was sent from the Admiralty by Radio to all warships in the Mediterranean instructing them to fire on any submarine which without warning, attacks a British merchant vessel. The old British Lion's tail has been receiving a "bloody twister".

Shanghai takes on a sinister appearance, becoming the shadow-form of Mars. The scene shifts from Abyssinia, from Spain, to Shanghai and again the doctrine, "All's fair in War" now prevails, with an utter disregard of the ethics, and the code of conduct which civilized nations apparently laid down for their own government of conduct in time of peace after War!

Newsreels, which have become the eyes of the world, and its ears, reveal refugees, citizens of the latest field of blood, fleeing and pleading for their lives, dying, and among the dead!

Dante's Inferno, coined from the imagery of a poet's brain, never presented a humanity less divinely human.

THE press tells us of a thousand dead, of hundreds wounded, the young, the old, children, women, non-combatants, citizens of nations who are neither Japanese, nor Chinese. The International Settlement for Britishers, Americans, French, or any other nation's people, in residence in Shanghai, which means that their warships, their soldiers and sailors will endeavor to get them to a place of safety, but that is all that it MAY mean. Already, Britishers and Americans are dead and wounded in the conflict which rages at Shanghai.

It's a hell of a world we are living in; and the contagion of "get it while the getting's good", that pestilential plague of Might for the Killing, is spreading!

The veneer is off, rubbed down to the skin, thin skin of human savagery. The cheapening of chivalry toward women, passes on to the cheapening of protection for their children. Men no longer march to battle fighting it out on sea, on the battlefields, where strategy is matched against strategy, army against army, and navy against navy. Today, Death does not wait in ambush, Death has sprouted Wings, and in his hand he holds the Key of Destruction with which he unlocks Fury, Hatred, Devastation, irrespective of where it descends, or who becomes the victim, as long as the Instrument which Death serves, is served!

War in this day of scientific progress, of mechanized civilization aims at a destruction of those who cannot fight back.

WHAT is the answer? There are thousands of churches in the world, with millions going within their walls for spiritual guidance and satisfaction. What sermons of prophecy do we hear? I should imagine, that the very bricks and stones would find voice with which to cry out, "Peace"!

For nineteen years there has been the after-hell of the four year's hell; for nineteen years, having finished one world war, we have been daily on the verge of another world war. All this turmoil, all this devolution, all these uncivilizing processes for what? Three score and ten, the full appointed time, if we are lucky, and a Greed for possession which represents an appetite to cover a span of a thousand years of individual life! Greed with a mask on its face of Nationalism, Ideology, Patriotism! How God Must Laugh, If He Is A Laughing God, at the HUMBUGS!

A LAUGHING GOD, China sensed it thousands of years ago, The Budda Who Laughs, the Budda with his naked voluminous belly, if a belly which has a dozen folds may be called voluminous, one has to be careful of words in England, for fear of being labelled merely "Colonial".

Moving Pictures, prophets of the passing show of world events, are now worshipping the Laughing God, it's a good picture title, I'd write a story and call it "THE LAUGHING GOD", if I had the time, and if I knew that having written it, someone would not steal it from me!

Make them laugh, O Screen, for there is a wailing and gnashing of teeth all over the world, with gutters and sewers running with blood!

I WAS on board the RESOLUTION, accompanied by Mr. and Mrs. Louis Morris, their two sons, and the manager of the Ritz, the Morris theatre at Sherness.

The Resolution is a British Man-Of-War, it cost about four million pounds to build. I climbed up through man-holes, spanning the six or seven iron steps, and crawled down through more man-holes, examining that tonnage of steel,

(Continued on Page 5)

Goldwyn-U.A.'s "Dead End" Smash $50,000 First Week, Rivoli, N.Y.

WASHINGTON FILM DIGEST

(Special to The Digest by George W. Mehrtens, Columbia Trade Press Staff Correspondent)

WASHINGTON, D.C., Aug. 30—*(CTP)*

THE United States Department of Justice, whose Anti-trust Division has for many years been the deciding factor in hundreds of motion picture cases, may in the very near future no longer accept such cases, it was indicated here this week when Representative John M. Coffee of Washington made public a letter to Attorney General Cummings, commending abandonment of the consent-decree practice.

Although no statements have as yet been forthcoming from the Justice Department officially, it is understood from Coffee's letter that consent decrees are "out" in the case of the oil industry and presumably, in other suits that the Government plans. The Department has at the present time several motion picture cases pending.

Meanwhile it was again reported that the Department is preparing for an ambitious anti-trust campaign which will involve several of the nation's largest industries. Details of the rumored plans have not been made known, but it is understood an early major step will be a request to congress at the opening of the January session. for "stop gap" legislation tightening up the anti-trust statutes, to be followed by permanent legislation revising and modernizing those laws.

ADMISSIONS DROP

REFLECTING to some extent the usual summer decline in the entertainment field a drop of more than $80,000 in admission collections from the third (Broadway) district of New York was reported at the Treasury Department's Bureau of Internal revenue here this week.

Total receipts for the month were $472,497 against $552,841 in the preceding period. As compared with July, 1936, all collections were off almost exactly $50,000 the reports states.

In only two catagories were tax collections last month above those of June, $2,696 being received on tickets sold by proprietors at more than the established price, against $1,624, and $204 from permanent use or lease of boxes and seats, against nothing.

The heaviest loss was noted in collections from box office admissions, which dropped from $498,813 in June to $431,455 in July, but revenue from free or reduced rate admissions dropped from $2,886 to $1,418; from tickets sold by brokers, from $11,101 to $8,398, and from admissions to roof gardens and cabarets, from $42,416 to $28,324.

REPUBLIC STOCK OFFERING

OVER at the Securities Exchange Commission this week it was learned that the stock offering of 1,316,000 shares of $1 par value capital stock of Republic Pictures Corp. of Delaware has been approved by commission authorities. The original statement was filed by Republic on July 10, 1937. Under the terms of the statement Republic will offer 261,000 shares of warrants entitling holders to purchase the shares.

The underwriter, Hammons and Company Inc. of New York will offer 600,000 shares at $6.25 each of which the corporation will receive $5.00.

Consolidated Films Industries will get 150,000 shares and the Setay Co. will receive 80,000 shares. Cajo Company which Republic acquired will also receive 225,000 shares.

Cash proceeds will be used for debt and working capital, according to the approved statement. Walter W. Vincent is President of Republic.

NEWSREEL SPECIAL

IN an annual Session-closing round-up of Congressional opinion gathered from various congressmen, newsreel headline hunters happened to pick a first term Republican Congressman for an interview on what he thought of the last Congress.

Since this was the first time our Republican friend had ever crashed the silver screen he was quite naturally pleased.

When the newsreel was released he, of course, told all his friends about it and went two or three times to see it himself.

One day he happened to meet up with a Democrat from an adjourning state in the Lobby of the Capital Building.

"Say, Joe," he said, "how did you like my comments for the newsreel last week?"

"Excellent, excellent," replied the Democrat, "I can't see why they didn't put you in 'The Good Earth'." The Republican was reported as having left for home the next morning.

Paul Muni and Donald Crisp in a scene from Warner Bros.' "The Life of Emile Zola".

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Report M-G-M To Acquire Own English Studio.

BRITISH FILM DIGEST

(Special to The Digest from Ward Shaftesbury, London Correspondent)

MISS RAY LEWIS' little war with the "Tatler" of the "Daily Film Renter" has Wardour Street on its toes. Miss Lewis can handle her own guns without any assistance but in this particular instance the quarrel is over a bit of arguable territory which I have always taken as partly mine. The "Tatler" came out in his column with a few statements re the Empire film market — Canada, "a country that contains some of the best theatres in the Empire", is all tied up by the big film moguls and the poor little English producers get a few miserable pounds out of a colony which should by all the rights of conquest be their legitimate meat! That, rather crudely is the gist of the "Tatler's" argument. It's an old old story. We hear it every month or so in regard to the U.S. market. Monopoly, Discrimination, Vicious Persecution, are the catchwords of an Industry which has been suffering for many months from a very bad attack of Defeatism. Instead of facing facts squarely, the British Film business has been whining and complaining like a spoilt young brat newly arrived at Boarding School.

WHAT'S the use of talking — anybody that knows a thing about Canada and its film biz. will realize that as far as the average public is concerned, the only stars that count come from Hollywood, the only pictures that rate are made in Calif. This is not surprising. The Fan Mags., the Billboards, the local film columnists, the big radio circuits, all concentrate on the American product — their lifeblood in part depends upon it. How much do the Engilsh producing companies spend on American and Canadian publicity? A beggar's pittance.

ADMITTING, and it's a big thing to admit, that English pictures ARE as entertaining as their U.S. rivals, we cannot forget that Markets are MADE not born, and the sooner the British Producers start on the make, the better it will be for them. Canada IS a part of the Empire but that does not mean that the Canadian film-going public is going to sit through pictures that mean nothing to them and listen to the humour of Lancashire comics speaking a language funny but foreign.

I have never yet heard of anyone who climbed to the top of a mountain by sitting on the bottom of their spine!

BIG WILCOX - RKO DEAL

THE most important news of the week is the new Radio Deal which Herbert Wilcox has just completed with Radio Pictures. The deal, which makes Wilcox head of all Radio-British productions, is rumoured to involve over thirty million dollars and four or five subjects annually. Each picture will cost around three-quarters of a million and will be world-distributed by Radio. Anna Neagle is slated for two a year, British subjects will be storied and Technicolor will find a big place in the program. An exchange of stars with Hollywood is anticipated and Wilcox hopes to start off with Ginger Rogers.

Wilcox has come back fully enthused with Technicolor and more nationally-minded than ever before. "If I had my way," he said, "I would never make another picture in black-and-white." Again, he says, "It is, I am certain, a profound mistake to produce international pictures. We cannot compete with Hollywood's elaboration in musical subjects, and the true international value of our films lies in their being essentially British in subject and setting."

RAISE ADMISSIONS - - LOWER TAX

CURRENT absurdity: — The British Film trade press are all clamouring for a rise in admission prices — pointing out that rising production costs make this move essential. At the same time, editorial writers are pointing out the wonderful results in box-office returns that Ontario has had since the Government took off the tax — say that if the British Government did the same, more people would go to the films. Have you ever heard the like? One moment saying raise the prices, which by the way are comparatively high now, and at the next shake of a head, saying that the Government should take off the tax! What a gang!

STUDIO NEWS

SKEETS GALLAGHER, that light-headed Hollywooder with a pleasing pan has just interrupted an English holiday to take a leading role in Warner's Teddington production, "Mr. Satan". Skeets takes the part of a news-service photographer and has opposite him newly-discovered Mary Cole who came to glory through the medium of a newspaper's screen talent test . . . Vesta Victoria, once upon a time favorite of the vaudeville stage, is starring in her first talkie, "The Schooner Gang", for Butcher's. Miss Victoria is plump, pleasant and well on fifty, and plays the part of a landlady of a coastal inn where stolen jewels are secreted and other high jinks occur . . . lots of excitement in the mountain pass of Owm Bychan, North Wales, where frontier warfare is taking place under the able captaining of Zoltan Korda — London Films is going full out on this production of "The Drum", and I understand that five hundred men were under canvas in the camp which the film company has constructed for this location which is intended to reproduce a pass on the North-West Frontier of India— a hundred Gordon Highlanders, all ex-servicemen, are taking part in this scene and their battle charges up the mountain sides are supposed to be very realistic . . . excitement likewise fills the "Rat" set at Denham where Herbert Wilcox is starring Ruth Chatterton and Anton Walbrook — the scene is a vaulted cellar — the infamous "Chez la Mere Coline", a joint in Montmarte where the "Rat" and his boys have their hideout — Ruth Chatterton just appears on the scene in time to stop a fight to the death between the "Rat" and one of his lieutenants . . . FILMS BEGINNING: Jessie Matthew's "Sailing Along"; Jack Buchanan's "Sky's the Limit"; Liberty's "Captain's Orders" . . . FINISHED SHOOTING: Nova Pilbeam's "The Girl Was Young"; Victor Saville's "South Riding".

N. L. Nathanson Buys Block of Shares in Canadian Universal.

SHOOTING THE STARS

CONSTANCE BENNETT, co-star with CARY GRANT in the HAL ROACH - M-G-M production, "TOPPER", has been given a new long-term contract by the Roach Studios, and has been assigned the feminine lead in "LOVE WITHOUT REASON"; Norman McLeod will direct . . . DESMOND TESTER, who created a sensation as the boy king of "Nine Days A Queen", has been awarded a prominent role in ALEXANDER KORDA'S Technicolor film, "MUTINY IN THE MOUNTAINS", starring SABU, the star of "Elephant Boy", with Paul Lukas and Valerie Hobson; picture will be released in Canada by REGAL FILMS and elsewhere by UNITED ARTISTS . . . DAVID DIAMOND, who puts "HE WANTED TO MARRY" into production this week for GRAND NATIONAL, has signed Jack Chetham, former petty officer in the Navy, as technical adviser for the service comedy; WALLY FORD will have the lead . . . RAY MILLAND has been awarded the male lead in RKO RADIO'S "THE FEMALE OF THE SPECIES", starring MIRIAM HOPKINS; P. J. Wolson will produce the feature, with Leigh Jason behind the megaphone . . . DARRYL ZANUCK announced this week that he has borrowed MYRNA LOY from M-G-M to co-star with WARNER BAXTER in the 20TH CENTURY-FOX production, "CAREER IN C MAJOR"; this will be the fourth time that Miss Loy and Mr. Baxter have appeared together, other pictures being "Penthouse", "Broadway Bill" and "To Mary—With Love" . . . MARC CONNOLLY, famous playwright, has been engaged by UNIVERSAL studios to write an original story for EDGAR BERGEN and CHARLIE McCARTHY, with JOHN M. STAHL slated as the producer; Bergen and McCarthy are under exclusive contract to Universal, under terms of a contract recently signed . . . DIRECTOR MICHAEL CURTIZ took his production unit on WARNERS' "GOLD IS WHERE YOU FIND IT" to Weaversville, Calif., about seventy-five miles north of Hollywood, for location shots which will take about three weeks to film; cast includes GEORGE BRENT, OLIVIA DE HAVILLAND, CLAUDE RAINS and MARGARET LINDSAY, and the picture is being made entirely in Technicolor . . . . CLIFF EDWARDS and HARRY OWENS and his Royal Hawaian Hotel orchestra are featured in the new M-G-M color short, titled "PACIFIC PARADISE"; Louis Lewyn produced . . . LORETTA YOUNG and TYRONE POWER, who co-starred in "Love Is News" and "Cafe Metropole", will be together again in the PHILIP WYLIE story "SECOND HONEYMOON", according to an announcement from 20TH CENTURY-FOX; Walter Lang will direct . . . "BREAKFAST FOR TWO" has been selected as the final title of the RKO RADIO production starring BARBARA STANWYCK and HERBERT MARSHALL; the picture is directed by Alfred Santell and produced by Edward Kaufman . . . . P. G. WODEHOUSE, noted humorous novelist and playwright has been signed by WARNER BROS. to adapt Edmund Goulding's original story, "LESSONS FOR LADIES" for the screen; production will get under way in the autumn . . . LOIS JANUARY has been selected to play opposite BOB BAKER, new cowboy singing star, in "COURAGE OF THE WEST", the first of a series of musical westerns being produced by NEW UNIVERSAL; J. FARRELL MacDONALD and FUZZY KNIGHT will be prominent in the supporting cast . . . AL GOODHART, AL HOFFMAN and SAM LERNER, HOLLYWOOD song trio, have completed the music and lyrics for the special swing numbers in ALEXANDER KORDA'S forthcoming all-color musical, "THE GAIETY GIRLS"; BINNIE BARNES will appear in the leading role, with direction by VICTOR SAVILLE; release in Canada will be through REGAL FILMS, general world release through UNITED ARTISTS.

Joan Fontaine currently appearing with Preston Foster in RKO Radio's "You Can't Beat Love".

TORONTO THEATRES

LOEW'S—Manager Jules Bernstein — Metro-Goldwyn-Mayer's "The Good Earth", starring Paul Muni and Luise Rainer, from the book by Pearl Buck.

TIVOLI—Manager D. Krendall — Dick Powell and Doris Weston in "The Singing Marine". Second feature, Errol Flynn and Kay Francis in "Another Dawn". Both Warner Bros. features.

UPTOWN—Manager Jack Arthur — Jack Benny in "Artists and Models", a Paramount picture.

IMPERIAL—Manager Tom Daley — Erich Maria Remarque's "The Road Back", starring John King. A Universal picture.

SHEA'S—Manager Jerry Shea — Jack Oakie in "Super Sleuth", with Ann Sothern. Also "On Again-Off Again", starring Robert Woolsey and Bert Wheeler. Both RKO Radio pictures.

EGLINTON—Manager Bob Eves — Vivien Leigh in Alexander Korda's "Dark Journey". Also Victor Moore and Helen Broderick in RKO Radio's "Meet The Missus".

CASINO—Manager M. Bloom — Preston Foster and Joan Fontaine in RKO Radio's "You Can't Beat Love". Also Louis-Farr Fight pictures, released through Grand National.

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